Essentials

Definitions

† During a **turn**, one player is under the spotlights: she controls her character but also the setting and the extras.
† A **conflict** is a moment in the turn during which players use the rules so their characters reach their **objectives**.
† A **simple conflict** is a conflict involving only one player.
† A **duel conflict** is a conflict in which two players roll dice and compare their results to decide on the conflict's outcome.
† A **multiple conflict** is a duel conflict extended to more than two parties.
† The **objective** is what the player in conflict is trying to reach.
† The **character sheet** is made of **sentences**. You **use** a sentence in a conflict when it's a motivation, a resource or a handicap. To write a sentence, you can get inspiraton by rolling on the themes table.
† The **creation sentence** is the first sentence on a character sheet. It must include the verb *to want* and a link with another character's sentence.
† A **die of sacrifice** is a die which rolls 1 or 2.
† A **die of power** is a die which rolls 11 or 12.
† A **die of suffering** is a die which rolls between 3 and 10.
† To **sacrifice a sentence** means striking it out because of a die of sacrifice.

The game universe

In the future, long after a cataclysm. A haunted forest covers the ruins of civilization. Humankind survives in a dark, fantastic, feudal world. Supernatural monsters, the Horlas, terrorize people. Egregore, the sum of all human hauntings, shapes events into nightmares. Milesvale's future is between the hands of heroes, bastards and martyrs of the forest hell.

The game's intentions

† Players play the role of heroes, bastards and martyrs in Milesvale's forest hell. They will ally or compete between each other.
† Each player plays a character to whom she'll have to impose sacrifices to control his fate.
† It's a roleplaying game of epic horror, centered on the character and the story.

NANOFLORENZA /Rules memo

Dice of sacrifice	Dice of power	Dice of suffering	Ability die

Themes : 1 Madness 2 Memory 3 Nature 4 Hold 5 Egregore 6 Society
7 Clan 8 Religion 9 Science 10 Love 11 Drives 12 Flesh

Creating a character (during a player's first turn)

† Roll a die and write a **creation sentence**. It must include the verb *to want* and a link with another character's sentence.

Ending a turn

† End your turn **without a conflict** (roll a die and write a sentence).
† End your turn by starting a **simple conflict**, a **duel conflict** or a **multiple conflict**. Players not involved in the conflict can **ally** to one of the players in the conflict.

Conflict, rolling the dice

† Each player rolls one die for each sentence used. Maximum 12 dice, divided by the number of sides.
† 1-2 = die of sacrifice / 3-10 = die of suffering / 11-12 = die of power.
† **A single die of sacrifice** = it kills all the other dice of this side.
† **Several dice of sacrifice** = they contaminate all the other dice of this side.
† **Dice of sacrifice and suffering allow you to win the conflict**.
† **If there is a duel or multiple conflict:**
Advantage to the side with the most dice of sacrifice.
If no dice of sacrifice = advantage to the side with the most dice of power.
If no dice of power = advantage to the side with the most dice of suffering.
If it's a tie = you choose between a compromise or a status quo.

Conflict, consequences

† If you have dice of power and dice of suffering, you can **ignore** the dice of suffering.
† You **ration** dice of power and suffering (no more than the number of players of your own side).
† You **roll again** the dice of power and suffering.
† Each player involved in the conflict **circulates** the dice. She can keep some or give some to other players. Those who weren't her allies can refuse the dice given.

† **One die of sacrifice** = strike out a sentence.
† **One die of power / suffering** = write a sentence of power / suffering.

Every sentence is sacrificed = the character is eliminated.
A total of 12 non-sacrificed sentences = the character fulfills his destiny.

Themes table

	Theme	Examples
1	**Madness**	1 hallucinations 2 fear 3 phobia 4 personality disorder 5 haunting 6 megalomania 7 mind parasites 8 nightmares 9 omniscience 10 possession 11 lucidity excess 12 drugs
2	**Memory**	1 tarot of the past 2 divination 3 oblivion 4 memories 5 tragic past 6 liens 7 genealogy 8 total amnesia 9 vengeance 10 testimony 11 belief 12 lie
3	**Nature**	1 forest 2 trees 3 animals 4 plants 5 mushrooms 6 parasites 7 infections 8 survival 9 journey 10 sea 11 mountain 12 desert
4	**Hold**	1 fertility 2 mutation 3 animalism 4 orgy 5 vermin 6 Shub-Niggurath 7 stain 8 monstrosity 9 epidemic 10 degenerescence 11 perversion 12 social corruption
5	**Egregore**	1 legends 2 rumors 3 psychic remanence 4 specters 5 mythological entities 6 sorcery 7 Horlas 8 haunting 9 strong emotions 10 tale 11 supernatural 12 bonds of fate
6	**Society**	1 city 2 state 3 morality 4 feudality 5 laws 6 war 7 anarchy 8 Outside 9 journeys 10 trade 11 philosophy 12 people
7	**Clan**	1 secret society 2 tribe 3 sect 4 friends 5 family 6 faction 7 alliance 8 debt 9 duty 10 lodges 11 lineage 12 ways
8	**Religion**	1 faith 2 miracle 3 totem 4 taboo 5 heresy 6 piety 7 divinity 8 faithful 9 dogma 10 transgression 11 curse 12 unbelief
9	**Science**	1 alchemy 2 craftsmanship 3 post-apocalypse 4 vulgar relic 5 wonderful relic 6 endemic technology 7 artifact from outside 8 firearm 9 fuel-powered vehicle 10 automatons 11 obscurantism 12 books
10	**Love**	1 passion 2 hate 3 desire 4 fascination 5 pact 6 betrayal 7 sacrifice 8 respect 9 filiation 10 fidelity 11 lie 12 trust
11	**Drives**	1 pride 2 greed 3 lust 4 envy 5 sloth 6 gluttony 7 anger 8 prudence 9 temperance 10 justice 11 courage 12 unconscious
12	**Flesh**	1 fight 2 sex 3 beauty 4 promiscuity 5 sickness 6 putrefaction 7 death 8 bestiality 9 prowesses 10 hunger 11 pain 12 mutilation

Tiny encyclopedia

Blowback:
Return of a spell to its sender.

Egregore:
Egregore is the remanence of all human hauntings. It influences Milesvale's very shape. Egregore is part of the Horlas' development and dictates the codes of sorcery.

Golden Age:
Historical period before the disaster. Many think Milesvale was always like this and there was no disaster nor a Golden Age.

Hold:
Hold is the essence of the forest, a mutagen agent carrying degenerescence and affecting animals, humans and plants. It's the energy of sorcery.

Horlas:
A term, in Milesvale's superstition, for monsters and demons haunting the forest and threatening humankind with extinction.

Horla Deity:
The Horla deities are amongst the first Horlas to have appeared after Disaster Day. They gather massive quantities of hold and egregore, which gives them an almost divine nature. Only Shub-Niggurath surpasses them.
A Horla deity is the incarnation of one of the principles of hold (degenerescence, fertility, mutation...).

King in Yellow:
This divinity, dressed in yellow tatters and a burqa hiding its face, wants to be praised and spread madness. It is associated with cults of disorder and with the yellow opium, a powerful drug giving transcendental visions and causing madness.

Memory Deadzone:
The frontier between intact emotional memories and older ones, erased because of oblivion.

Oblivion:
This hereditary trouble concerns most of Milesvale's inhabitants. Oblivion affects emotional memory. People only record a memory of events during three years. Know-how memory isn't affected. Sometimes, memories suddenly float back, they are called **flashbacks**.

Orgones:
Orgones are organic fluids, at once a source of energy, a drug and Milesvale's most powerful aphrodisiac. They can be synthesized with orgone accumulators.

Putrid language:
A language of grunting and gurgling. It can be spoken by humans, most animals, and Horlas. It's the mother of all languages, the language of sorcery rituals and the language of Shub-Niggurath.

Shub-Niggurath:
A divinity associated with nature, fertility and degenerescence, Shub-Niggurath is the Mythological Entity ruling over Milesvale and said to have created it. Most humans don't know it exists.

Sorcery:
Sorcery is the art of manipulating hold and egregore. It is practiced instinctively or through apprenticeship. A sorcerer never completely controls the effects of his magic. Hold and egregore manipulate him in return, altering his body and mind.

Wall of Shame:
A huge wall, said to be impassable, around Milesvale. Some say there is a world beyond: the Outside.

RULES

I pray that my enemies are strong
because I'm very eager to fight.

Presentation

Roleplaying games

In a roleplaying game, players have a conversation during which they imagine a fictitious adventure. Each one chooses at least one **character** in this shared fiction. There are also **extras** with no appointed player. Players use the rules to agree on what happens in the fiction, when dialogue isn't enough or when rules allow them to have a more interesting adventure.

A roleplaying session can be an entertainment, a playful challenge, a form of art, a virtual reality experience. Or all of the above at the same time. Players are their own audience. They're trying to play a game which interests them. There is no external audience to entertain or psychological tests to pass.

Roleplaying games are practiced in isolated sessions or in campaigns (a series of sessions forming a single long adventure).

The game universe

After a calamity which has led civilization to its end. A haunted forest, called Milesvale, covers the world. People survive in a dark, fantastical feudal world. They fight for it against nature and supernatural monsters, the Horlas. Oblivion gnaws on them, they forgot the world's past and keep on losing the most intimate details of their lives. Hold, an uncontrollable biological phenomenon, causes mutations in potentially all beings and things. Egregore, a psychic thread born out of all human hauntings, shapes events into nightmares. The Horlas, monsters born out of hold and egregore, which can take many forms, spread terror in the forest and in human enclaves.

This world's history is in the hands of a few individuals. They are gorged with egregore. An unusual fate awaits them. They are the heroes, bastards and martyrs of Milesvale's forest hell.

Intentions and principles

† Players play heroes, bastards and martyrs in Milesvale's forest hell. These characters will ally or fight each other.

† Each player must accept sacrifices for her character in order to control his fate.

† The game is centered on the characters. Players should be interested in the conflicts directly involving their characters. They should be more interested in the relations between the characters than in the discovery of the game universe.

† The game is also centered on the shared creation of an epic horror story. A tragedy of heroes, bastards and martyrs in Milesvale's forest hell.

Principles of this game

† You can play isolated sessions with different characters and settings. You can also reuse the same characters and setting during several sessions. This series of sessions is called a campaign.

† A player assumes the function of Confidant. **There are two playing modes, Red Card and *Carte Blanche*.** In the two modes, the Confidant is careful to explain the rules, relay the game universe, help other players to develop their characters and build their part of the adventure. In *Carte Blanche* mode, she has additional responsibilities for the story.

† This is not a literary game. Players are asked to explore their character and the story, to say and do what they like, as long as it corresponds to their feelings and the logic of events. Spending too much time and energy building a sophisticated story would hamper on the game's rhythm and pleasure.

Summary of a game session

The players play **characters**, heroes, bastards and martyrs in a **setting**, Milesvale's forest hell, with **extras**. One of the players also assumes the role of **Confidant** and hosts the session. There are two playing modes, **Red Card and *Carte Blanche***. In *Carte Blanche* mode, the Confidant has extended responsibilities.

Each character has a **sheet** on which his player will write **sentences** telling his story, representing his motivation, resources or handicaps... and hit points.

The session is broken down into **turns**. Each player plays a turn during which her character has the main role. Each creates her character during her first turn (or before, under some conditions). A character can be eliminated during a session; if so, his player creates another one.

During her turn, in Red Card mode, the player describes everything that happens to her character, and ends the turn when she wants to stop deciding everything or automatically succeed. **In *Carte Blanche* mode**, the Confidant describes what is happening.

The player can end her turn **without a conflict**, or with a **simple conflict** in which the character faces adversity, or with a **duel or multiple conflict** against one or several players.

When the turn is over, the player to the left gets to speak, and so on. At the beginning of any turn, it can be decided to stop the session at the end of the turn, if it suits the adventure, or if it is getting late.

Tension and competition between the characters is the cement of the game's mood. But this competition remains optional. It can be limited to minor tensions, hidden by politeness between the characters, or to a debate between the players for the story's control, but it's rarely entirely absent from the game.

However, at the contrary of their characters, the players fully cooperate to end up with an adventure captivating everyone.

Red Card and *Carte Blanche*

Inflorenza offers two modes of playing. The responsibilities of the Confidant on the story differs in each. It's up to the group to choose their favorite mode. It can be changed from one session to the next.

In Red Card mode, each player controls her character and the environment around him (plot, setting, extras). When the characters and their stories clash against one another, players negotiate about what's happening in the fiction. The Confidant is simply a host.

Red Card is the mode by default. If it's not specified, everything that's said in this book relates to Red Card mode.

In *Carte Blanche* mode, the Confidant has the last word on what happens in the adventure. She plays the plot, the setting and the extras. Players control their characters. **Within the rules, exceptions concerning *Carte Blanche* mode are presented in boxed texts.**

In the following pages, it's assumed players use the creative rights they are offered to talk about their character, say what is happening, write down sentences or define conflict objectives. But in fact, a player can lack inspiration, confidence, or would prefer someone else to frame a scene (setting and extras), makessure that *Inflorenza*'s aesthetic is respected, that everything is coherent, or decide on the setbacks and advantages happening to her character.

In this type of situation, if the player hesitates or asks for support, the other players and the Confidant can ask her questions to help her take a decision, make several suggestions, or directly prescribe a decision or event. The player still has the last word. Even if she asked for creative help, she can always rely on a more personal idea when everything's said and done.

Prerequisites

Preparation

You can play this game with no preparation; but if she wants to go deeper, the Confidant can document herself on the game universe. She can also, by herself or in agreement with the other players, prepare a **theater**, the sketch of a place and initial situation (see the *Theater* chapter p. XXX).

Preliminary measures

At the beginning of the session, the players can discuss the adventure's moral content. They can define which “adult” elements (sex, violence...) can be presented and with which level of detail (suggested, described, overexposed). They can also agree that everybody will make an effort to not upset anyone or that, at the contrary, it's allowed to leave one's comfort zone, as long as players still make sure that no one feels foolish or attacked.

Accessories

You need twelve twelve-sided dice to play the game for the whole group. For a version with twelve six-sided dice, see *Optional rules / Inflorenza Sei* page XXX. Each player takes a white sheet, something to write on it, and extra sheets just in case.

A copy of the *Themes table* must be available for the players. These themes form the game's aesthetic and orient:
† The personality, motivations, resources and fate of the characters.
† The problematics of the adventure created by the players.
† The extras, settings, events and creatures of the session.

Unhappy the country that needs heroes.

Bertolt Brecht,
Life of Galileo

How a turn takes place

Turns

The turn is the basic temporal brick. It's centered on one of the characters. There's no game or character creation before the first turn. At the beginning of the session, the player who will play first is chosen. One by one, clockwise, each player takes a turn during which she creates her character (unless he was created beforehand) and puts him in a situation. **During her turn, a player has the last word on a number of things and her character has the main role**, but the other players and their characters can still step in. Turns can be switched if it makes sense.

When one of the characters is eliminated, his player recreates one right away, so she always has a character to play.

When everybody around the table had a turn, you go round again, with the same characters. The session always ends at the end of a turn.

Sentences

During a session, **sentences must be written**. They can be short, crass and misspelled. They contain basic information and must be practical to use during the game.
Sentence, example 1: I fight with my father's sword.
Sentence, example 2: I think she's worthy of my trust.

Before EACH sentence is written down, the player is invited to roll a die, look up the themes table and see which theme corresponds to the result of the roll. She takes inspiration from this theme to write her sentence. This allows to transpose the game universe.

But the player can ignore this rule out of a need for fluidity or because she wants to keep her initial idea. She can also choose which theme she uses instead of rolling the die, or roll the die multiple times.

After each sentence is written, the player reads it out loud and explains, if need be, what it is about with some narration.

Carte Blanche: **When a player writes a new sentence, the Confidant controls its content.** She can ask the player to rewrite her sentence to reinforce the logic or aesthetic of the game, the balance of luck, or the respect of the rules. She can also impose the sentence's content, or part of its content, to her.

But the Confidant would be well advised to make use of these rights moderately. If she offers a sentence that goes against the character's will (making him fall in love with someone, making him take an object back), she must have the player's consent or be backed by the conflict rules. In most cases, she'll rely on her common sense and the players' fair-play, or limit herself to suggestions.

Beginning of a turn: creating a character

If the active player doesn't have a character, she creates a new one. To this end, she can **invent** a character from scratch or **change** a previously introduced extra into a character.

She takes a blank sheet, it will be her **character sheet**. She writes a first sentence on it: **the creation sentence**. This sentence must respect three rules:

† Include the verb *to want* (conjugated freely with any subject);

† Be related to another character's sentence (if there are any);

† And, like with any other sentence, it can be inspired by one of the themes. This third rule is optional.

The creation sentence is the only one necessarily including the verb *to want* and the relation with another character's sentence.

This creation sentence is important: it gives depth to the character as well as an objective and a link with the other characters, it starts the adventure.

Creation sentence, example 1: I want to punish all of those who talk with animals. *(Theme: Nature)*

Creation sentence, example 2: I want to flee those who pursue me because I speak the animal language. (*Theme: Drives, related to the creation sentence of the character of example 1)*

The player can invent a name for her character right away or keep him anonymous as long as she wants.

The Confidant also creates a character and plays turns, unless she prefers to focus on hosting the session.

Carte Blanche: The Confidant doesn't create a character and doesn't play turns. She focuses on controlling the setting and the extras.

Starting a turn, choosing when a session ends

The session can last as many sessions as you want. At the start of each turn, if the session has lasted long enough, if there are time constraints or if the adventure is reaching its climax or conclusion, the players can decide the session will end at the end of this turn. The end of a session can be decided even if everyone hasn't played the same number of turns. The last turn follows the usual rules, but the players must make sure to conclude their story.

Ending a turn, ending a session

At the end of a turn, the player to the left of the active player starts a new turn. **Unless this turn was defined as the last one; in which case, the session ends.**

If the players want to play a campaign, which means continuing the adventure during several sessions, they keep their character sheets but **blacken all sacrificed sentences**. If the character is eliminated during the next session and a new one must be created, the blackened sentences are not included when counting the number of sacrificed sentences. Players can rewrite their non-blackened sentences as a way of renewing, refocusing, aging the character, amplifying his ambitions. If the creation sentence is rewritten, it must always include the verb *to want* and a link with another character.

The players note in which order they were playing their turns, and the name of the next active player. She will be the one starting the first turn at the next session.

Eliminating a character, creating a new one

When a character is eliminated, it means he's dead, captured, missing, unable to act or that he has renounced to his condition of hero, bastard or martyr. Unless he's in an even more mysterious state.

If a player wants to play another character, she eliminates the current one.

If the character is eliminated because he has reached twelve non-sacrificed sentences, he fulfills his destiny, either in heroic death, dignified exile or the accession to a status, a superior nature, like the ultimate hero, bastard or martyr.

The affected player must tell how her character is eliminated, in relation with what happened in the adventure.

Once her character is eliminated, the affected player takes a new sheet and creates a new character, unless it's the end of the session and there are no conflicts left to be played.

To create her new character, the player counts how many non-sacrificed sentences her former character had on his sheet and rewrites as many sentences. **If the eliminated character had no non-sacrificed sentences or if he has fulfilled his destiny**, she then creates a new character with only one sentence. **If the end of the session is near**, she can be content with counting the number of sentences this new character has access to and consider this number as potential dice in case of a conflict, rather than writing sentences.

The new character may be a character previously eliminated, whether her own or one of another player, as long as there was at least one character created between the two. To avoid tarnishing the aura of fulfilled characters, it's better to reuse them only exceptionally.

The player takes the identity of this former character, not the resources his sentences represent. His sheet's content is ignored, both in the content of his sentences and their number.

During a turn

During a turn, the active player tells the present of her character. **What he feels, what he thinks, what he remembers, what he looks like, what he's carrying, what he's doing. She can also say what he perceives, what happens to him**, in other words control the setting, the plot, the extras. She can be brief or add many details.
The player describes what happens, example: *Arnaud, the focus player, says Isaac, his character, is cold. He's afraid, lost in the forest. He remembers he was talking to a mysterious lady, then had an absence and woke up there. He's hirsute, worn*

out. He carries a sword covered with blood. He follows his tracks backwards to know where he's coming from. Suddenly, a bear (an extra) comes out of the shadows and attacks him. He kills the bear with a single sword blow. This force and rage were unknown to him until now.

The active player must respect what was told during previous turns. With moderation, she can still ask for the other players' agreement to contradict previous facts, if she can explain such observations were lies, mistakes or illusions.

She doesn't say anything about what the other characters are doing. She can assume facts about them, but if she wants these facts to be true, she will have to ask for the concerned player's consent. If the latter refuses, the active player will have to admit this fact isn't true or ask for a duel conflict against the concerned player, turning this fact into a true one as an objective.

> *Carte Blanche*: The Confidant says **what the active character feels and what happens to him**. She reacts to the character's actions but can also be proactive. She describes the setting, introduces extras, offers adversity to the character (sometimes because the player asks for it). To this end, she mainly gets inspiration from the character's sentences to offer a setting and events linked to them.

Meanwhile, the other players can make their other characters intervene. They can say what their characters are doing and describe events, the setting or extras. The active character is under the spotlights; the other players' interventions must thus remain limited and related to the active character.

Everything is told publicly. Everything a player says, the other characters learn it through egregore, through a form of mind-reading or through premonition. A player can however decide that a character doesn't know about some pieces of information.

When the active player wants to stop deciding what is happening, she ends her turn. She has three ways to do so:

† She ends **without a conflict**;
† She ends with a **simple conflict**;
† Or she ends with a **duel or multiple conflict**.

Carte Blanche: The Confidant can ask for the turn to end with a simple conflict.

Ending a turn without a conflict

When a player wants to end her turn calmly, she ends it without a conflict. She writes on her sheet a sentence summing up what happened during the turn, adding a detail or bringing up a new fact.
Ending without a conflict, example 1: After Isaac killed the bear, Arnaud wants to write a sentence reporting this fact. He rolls a die and gets a 11 (Drives). He writes An unusual rage gave me the strength to kill this bear.
Ending without a conflict, example 2: After Isaac killed the bear, Arnaud rolls the die without any preconceived notion on the content of his sentence. He gets a 5 (Egregore) and writes The ghost of the bear is chasing me. *To justify it, he describes a ghost ectoplasm slipping out of the animal's corpse and starting to follow Isaac silently.*

Ending a turn with a simple conflict

The active player gets into a simple conflict when a climax of suspense is reached, when she wonders whether her character will manage to take a difficult decision, to succeed at a crucial action, or if a particular event related to him is possible.The character faces external or internal adversity. It can also be a tipping point, where the player wonders if the character will become a hero, a bastard or a martyr. **This conflictual situation is, if possible, related to one of the character's sentences**. If the conflict is not related to a character's sentence, it's maintained only if the character's participation seems logical and interesting. If it's an uninteresting incident, because it's not centered on the character or is only a detail of the adventure, avoid turning it into a conflict.

The active player can decide on her own to get into a simple conflict, or the Confidant or the other players can incite her to do so if they think it's illogical or regrettable that a decision, action or event happens without any difficulty.

<u>Ending with a simple conflict, example:</u> When Arnaud says he kills the bear, the others point out that it's too easy. Maybe someone has willingly left him to the dangers of the forest, and this bear attack is the consequence. Arnaud then accepts to turn this meeting with the bear into a simple conflict.

***Carte Blanche*:** There is no simple conflict for a character's decision, unless he's trying to resist from mental manipulation. There isn't either to decide of the existence of a fact or event: it's now the Confidant who decides of the existence of facts and events external to the characters. The Confidant can ask the active player to play a simple conflict if she doesn't want an action of the active player to automatically succeed, or if the character wants to resist an adversity put forward by the Confidant.

Ending a turn with a duel conflict

When opposition happens between the active player and another, inactive player, they can first negotiate. If disagreement persists, either the players rally to whoever has the last word (the active player on the setting, the extras and her character, the other players on their respective players), or they decide to start a duel conflict to settle this opposition.

Here are the oppositions that can lead to a duel conflict:

† An inactive player disagrees with what the active player is saying about their character.

† The active player wants to oppose an inactive character's action, or vice versa.

† The active player and another player may want their character to fight one another. Their interests can also clash during a scene where their characters are separated (through the magical intermediary of egregore).

† The active player has announced a simple conflict, and an inactive player is against her winning this conflict. **Before the simple conflict is played, it's turned into a duel conflict.**

Duel conflicts give savor to the game. But inactive players must remain more discreet than the active player: **a duel is only asked for if it really seems important and logical.**

If two inactive players want to start a duel, they must wait for one or the other's turn.

<u>Ending a turn with a duel conflict, example:</u> Let's say Arnaud declared Isaac killed the bear without playing a conflict. Laure, who plays the character of Bark, relies on her sentence This forest belongs to me *to intervene. She wants to get hold of the bear's corpse. Isaac is against it. Laure then asks for a duel conflict about the bear's corpse.*

Ending a turn with a multiple conflict

Sometimes, the wills around the table are too diverse for a duel conflict to be enough. Its principle is then extended to three sides or more if need be.

<u>Multiple conflict, example 1:</u> One side wants to pick the sacred mandrake, one side wants to take it to a safe place, another side wants to destroy it.
<u>Multiple conflict, example 2:</u> Three different sides want to hoard the last sacred mandrake.
<u>Multiple conflict, example 3:</u> Anselma, Deathtorch and Crucifix hold each other at gunpoint. Anselma wants to kill Deathtorch and Crucifix, Deathtorch wants to kill Anselma and protect Crucifix, Crucifix wants everyone to put down their weapons.

Defining a conflict's objective

Starting with this paragraph, the rules introduced here are valid for all the conflicts (simple, duel and multiple).

Because of egregore, the characters are aware they're in a conflict, at the crossroads of their fate. For a moment, they perceive potential consequences: what will happen if they triumph, if they fail or if they forfeit. They'll be able to act with full knowledge of these risks.

The active player defines the conflict's objective. **The objective is a fact, a decision or a result which will be reached if the active player wins the conflict.**
<u>Objective, example 1:</u> I have the guts to look at the head hidden in this plastic bag.
<u>Objective, example 2:</u> I kill the bear.
<u>Objective, example 3:</u> Isaac thinks he's the true master of this forest. He plays a simple conflict to know whether there is a castle bearing his arms in this forest.

The active player also defines a counter-objective, which will be reached if she loses the conflict. The counter-objective is the opposite of the objective, its inverse, or the same thing with an extra adverse effect, depending on what seems logical or interesting. The counter-objective must be a serious event for the character. If the player wants an adversity to be formidable, she must set a formidable counter-objective.

In case of a duel or multiple conflict, each side defines its objective. The objective of one side becomes the counter-objective of the other(s).
Objective in a duel, example: If Parsifal's objective is "Parsifal seduces Queen Fern," Lisa's objective can be "Parsifal doesn't seduce Queen Fern," "Parsifal sickens Queen Fern" or "Lisa seduces Queen Fern."

If it seems pertinent, **the forfeit can also be defined**, meaning what happens if the characters give up on the conflict.

The objective is what the player wants for her character: it can be negative for him. Within a simple conflict, the counter-objective is also defined by the active player, and, after all, it's only another outcome the player wants for her character, maybe an outcome she wants a little less than the objective, or which would lead her into a less comfortable direction. But even if the counter-objective has a negative aspect, it remains a possibility the active player deems interesting for the story.

The objectives, counter-objectives and forfeits can however be chosen in accordance with what the character thinks or plans.

A player can start a duel to ask for the elimination of an opponent's character as an objective, but the opponent must give her consent. If she agrees, she can ask for the elimination of the character of the player who started the duel as a **counter-objective**. If the latter refuses, she must reword her objective.

The conflict's objective can be to avoid the elimination of one of the characters, if the concerned player agrees. She can ask for the elimination of the character in conflict as a counter-objective.

<u>Objective of elimination, example:</u> Bark (inactive player) orders Isaac (active player) to commit suicide. Isaac's objective: to survive and eliminate Bark.
<u>Objective of non-elimination, example</u>: At the end of her turn, Clelia ended hanging to a branch above a cliff. During his turn, Sandro asks for a simple conflict with the objective: "Sandro saves Clelia from a deadly fall" and the counter-objective: "Clelia makes a deadly fall." Clelia's player accepts, but asks to add Sandro's elimination to the counter-objective. If the objective is reached, everybody is safe and sound. If the objective isn't reached, Clelia and Sandro are eliminated (Sandro might fall while reaching out for Clelia).

***Carte Blanche*: The Confidant has the right, for crucial conflicts, to ask the players to change their objectives, or impose an objective of her choice. In most cases, she lets the players offer an objective. Or she submits them several possible objectives, in the perspective of making them see the range of possible outcomes.
<u>Multiple choice of objectives, example:</u> In this fight against the mantis-man, do you choose as an objective to kill him, wound him, humiliate him, win him over to your side or escape from him? Unless you have another idea?

She defines the counter-objective and the forfeit. She should be as menacing as possible.
<u>Setting the objective, example 1</u>: Objective: "Will you save from death this extra who's your friend?". Counter-objective: "Your friend dies." Forfeit: "Your friend makes it out alive but you lose his trust."
<u>Setting the objective, example 2:</u> "Will you survive this poison?". Counter-objective: "Your character is eliminated." Forfeit: "The poison wounds your for life."
<u>Forbidden objective, example</u>: "You kill the dragon" is a forbidden objective because the dragon is too powerful to be killed.

Alliances in a conflict

Once the objective is defined, **each inactive player can ally with the player in a simple conflict, or with either player in a duel or multiple conflict, or choose to remain neutral**. Alliances allow for the participation of a maximum of players in conflicts. **These alliances only last the time of the conflict**. During the next conflict, everything could change!

An alliance means the character lends out a hand to a character in conflict or that he intervenes from a distance, consciously or unconsciously, through the psychic thread of egregore.

† In exchange for her help, the allied player can ask for a redefinition of the objective and/or the counter-objective.
† A player can ally even if it is harmful for her character. She does so if she plays her character as being manipulated, reckless or masochistic, or if she emulates fate brought down on him through egregore.
† A player can ally with several sides or ally with her opponent, to show a dilemma of the character or an opposition between the objectives of the character and those of the player.

My vengeance is lost
if, dying, he doesn't know
I'm the one killing him.

Jean Racine
Andromache

Using sentences in a conflict

Each player allied or in conflict examines her character sheet to see which sentence she can use in the conflict. **A sentence can be used when it constitutes a motivation, a resource or a handicap during the conflict**. A sentence made obsolete can be used if it refers to a memory of the character, motivating him in the conflict. The player can rewrite the sentence to bring it up to date in passing. However, **you can't use a sacrificed sentence**.

When a player uses a sentence, she takes a die from the pile. She says her sentence out loud. She explains how the story justifies her using this sentence, or says how her character acts in accordance with the sentence, or how he uses part of the sentence as a resource. If the player prefers a more internal, instinctive or visceral interpretation, she just takes the die and doesn't explain out loud to which sentences it corresponds.

If the player can't use a sentence but her character's participation to the conflict remains logical and interesting, she gets a free die.

A player who doesn't have a character in play can get involved in a conflict because she disagrees with a fact or because the conflict is about her character, whom she will have presented beforehand. She then immediately writes her creation sentence and takes a die linked to this sentence, or a free die.

A player stops taking dice when:

† She thinks she has enough (allies can continue taking some).
† She can't use any more sentences.
† Her side has the maximum of dice, which equals twelve divided by the number of sides.

Number of sides	Maximum dice
1 side (simple conflict)	12
2 sides (duel conflict)	6
3 sides	4
4 sides	3
5 or 6 sides	2
More than 6 sides	1

Players within a same side can each take a different number of dice. A side can go on taking dice even if the other side has stopped.

Using sentences, example: *Four characters in play: Parsifal (active), Lise, Ambrose and Clovis. Parsifal and Lise are fighting in a duel conflict to win the love of Queen Fern (an extra). Objective: Parsifal seduces Queen Fern. Counter-objective: Lise seduces Queen Fern. Parsifal uses his sentence* I love Queen Fern *(motivation), he takes a die. Lise uses her sentence* Roses grow on my blood *(resource) to offer Queen Fern a rose. Parsifal uses* My face is disfigured *(handicap): his ugliness will drive Queen Fern away or will move her. Ambrose says he allies with Lise, and uses* I'm at Lise's orders *(motivation). He'll spread gossips about Parsifal. Parsifal doesn't have any other sentences to use. He turns to Clovis, who had promised him an alliance, but Clovis backs away. Parsifal's side, therefore, can't take any more dice, but Lise's side carries on. Lise uses* I promised Parsifal not to hurt him *(obsolete sentence) because she's betraying this promise by competing against him (motivation). Lise and Ambrose don't want to use additional sentences. Clovis completes his betrayal by allying with Lise. He uses his sentence* Poems from centuries past echo in my head *(resource) to write a poem Lise will read to Queen Fern. Parsifal's side has taken two dice, Lise's side has taken four.*

Rolling dice in a conflict

Each player rolls her dice and they are regrouped by sides, to see if the conflict's objective is reached or not, and what positive or negative consequences the conflict will bring the characters.

Scores of 1 and 2 are called **dice of sacrifice**, scores of 3 to 10 are **dice of suffering**, scores of 11 and 12 are **dice of power**. These dice will be manipulated between the roll and the end of the conflict. You can remember which type each die is or put them on the corresponding boxes on the *Nanoflorenza* sheets.

If there is only one die of sacrifice in a side, it kills all the other dice from this side. They go back into the pile.
Dice of sacrifice, example 1: *Parsifal (two dice) against Lise (four dice). Parsifal gets 2 and 8: a die of sacrifice and a die of suffering. The die of suffering kills the other die. There's only one die of sacrifice left. In the other side, Lise gets 11 and 3: one die of power and one die of suffering. Ambrose gets 12: a die of power. Clovis, the traitor, gets a 4: a die of suffering. There's no sacrifice in Lise's side, so all dice are kept.*
Dice of sacrifice, example 2: *Anselma and Deathtorch are allied. Anselma rolls a die and gets a 9: a die of suffering. Deathtorch rolls two dice and gets 12 and 2: his die of power and Anselma's die of suffering go back into the pile.*

If there are several dice of sacrifice in a side, they contaminate all the other dice from this side, which become dice of sacrifice.
Dice of sacrifice, example 3: *Isaac and Bark, allies, both roll two dice. Isaac gets 1 and 7: a die of sacrifice and a die of suffering. Bark gets 2 and 12: a die of sacrifice and a die of power. Since there are several dice of sacrifice (the 1 and the 2), they contaminate all the other dice from this side. The die of suffering (7) and the die of power (12) are contaminated, and Isaac and Bark end up with two dice of sacrifice each.*

Defining who wins a conflict

If a side got dice of sacrifice or dice of power, it wins the conflict and reaches its objective.

If a side only got dice of suffering, it loses the conflict and doesn't reach its objective.

<u>Defining the winner in a simple conflict, example</u>: Isaac had "Kill the bear" as an objective. With four dice of sacrifice, he wins the conflict and thus kills the bear.

In case of a duel or multiple conflict:

† Advantage to the side with the most dice of sacrifice.

† If there are no dice of sacrifice, advantage to the side with the most dice of power.

† If there are no dice of power, advantage to the side with the most dice of suffering (a side can thus win by getting only dice of suffering: it's a painful victory).

† If there still isn't any clear winner at this point, the involved sides should describe a **compromise**: a situation in which each side partly reaches its objective and pays a heavy toll for it. If the sides fail to agree, it's a **status quo**: no objective is reached.

† After a status quo, players go to the rationing step and end the conflict by writing sentences: even a status quo is followed by an aftermath, through the writing of sentences. The turn can then be ended without a conflict or with a new conflict.

<u>Defining a winner in a duel conflict, example:</u> Parsifal got a die of sacrifice. Lise's side got two dice of power (and two dice of suffering). To decide between them, advantage to the side with the most dice of sacrifice. Parsifal thus wins the duel.
<u>Compromise and status quo, example:</u> Anselma, Deathtorch and Crucifix hold each other at gunpoint, a gun in each hand. Anselma wants to kill Deathtorch and Crucifix, Deathtorch wants to kill Anselma and protect Crucifix, Crucifix wants everybody to put down their weapons. Anselma gets three dice of sacrifice, Deathtorch also gets three, Crucifix gets a die of suffering. It's impossible to determine a winner. The three sides can agree on a compromise (a good choice would be the death of all three characters or Anselma and Crucifix's death) or a status quo (nobody dies for now, but physical or mental blows have been exchanged: with three dice of sacrifice each for Anselma and Deathtorch and a die of suffering for Crucifix, nobody gets out unscathed).

Who describes the outcome of a conflict

Depending on the dice's result, each leading player of a side says, from her character's point of view, how **he reaches or misses his objective**. She can bring up many details but the conflict will also have collateral consequences which will be told later, and maybe by others.

Who describes the outcome, example: *Parsifal's player describes how he reaches his objective. In this case, Parsifal seduces Queen Fern thanks to his sincere love, his moving ugliness, and by Lise and her allies's relentless fight against him. The Queen comes down from her pedestal and kisses him on his scars.*

Out of elegance, **if an objective is missed during a conflict, it means it's out of reach**, at least for the next go around the table.

> ***Carte Blanche*:** When a player describes whether the objective is reached, the Confidant can rectify what she's saying depending on the logic or the mood she's trying to establish. If it's a crucial conflict, she can also describe its outcome herself.

Rationing dice of power and suffering in a conflict

Once it has been determined whether the objective is reached, **each player must ration her dice of power and suffering**. She can only keep one die of power and one die of power.

Dice of sacrifice are all kept.

If a player has both dice of power and dice of suffering, she can ignore the dice of suffering. She puts them back into the pile.

Rationing dice of power and suffering, example: *Isaac plays a simple conflict (objective: "Kill a Horla") with an ally, Bark. Isaac rolls four dice and Bark rolls two. Isaac gets two dice of suffering and two dice of power. He can only keep one of each. Bark gets two dice of suffering. She can only keep one.*
Ignoring dice of suffering, example: *...but Isaac prefers a clear victory. He thus keeps his die of power and puts his die of suffering back into the pile. Bark, having no die of power, is forced to keep her die of suffering.*

Circulating dice in a conflict

Dice symbolize the positive or negative consequences a conflict can bring a character. Each player can choose to keep all her dice of power, suffering or sacrifice. She can also give all or part of them to other players. She decides what she does depending on her tactic, the logic of events, and how she positions her character between hero, bastard and martyr. **When a player receives dice, she can refuse them** if she doesn't like them (dice of sacrifice and suffering are often undesirable). **With one exception: when a player in conflict gives dice to a player who allied with her, the latter is forced to accept them**. Lending a hand can bring rewards, but also collateral damage!

Circulating dice in a conflict, example: In the duel conflict to seduce Queen Fern, Parsifal got four dice of sacrifice. Parsifal's player wants to give dice of sacrifice to the others, but they are not his allies and can refuse this gift. And that's what they do! Parsifal thus keeps his four dice of sacrifice.
After rationing her dice, Lise's player finds herself with a die of power and a die of suffering. She keeps the die of power to refill her stock, but gives the die of suffering to Clovis, the traitor who hasn't won her respect. Clovis is forced to accept since he allied with Lise. Ambrose got a die of power, which he keeps for himself. Clovis got a die of suffering, added to the one Lise gave him.

Special cases:
† The player in conflict can give dice of power and suffering to a player with no character in play.
† A player can't keep more dice of sacrifice than she has unstruck sentences on her sheet. She can't give another player more dice of sacrifice than this player has unstruck sentences.
† If a player doesn't have a character in play, she must refuse the dice of sacrifice.
† If a player has already received a die of sacrifice, she must refuse the dice of suffering or power, because the harshness of dice of sacrifice mustn't be softened by the compensation of other dice.

Writing sentences in a conflict

Every player who has received dice will apply their effect on their character sheet, which means sacrificing sentences or writing new ones. It's a way of narrating the conflict's consequences. The logic of the adventure must thus be kept in mind, and players must accompany their

movement with the necessary narration to justify what they are writing. When a sentence is sacrificed or written because of a die, it describes how the objective is reached or not, but also the way the conflict happens (the means used to try and reach or counter the objective) and the whole range of sacrifices, rewards and unplanned collateral damages which affect the characters and their entourage.

It's a time of collective narration. When a player sacrifices a sentence or writes a new one, she describes what happens, to justify the text of this sentence, so everyone can see what the consequences of the conflict on the character are. The Confidant leads the negotiation about the conflict's consequences. In case there is a clear disagreement, each player has the last word on what she describes from her dice and it's not possible to start a second conflict to counter what she says. **But the player must keep in mind that what she's writing must intimately concern her character**.

For each die of sacrifice received, the player strikes out one of her sentences. It's important to keep a trace, which is why she must strike it instead of blacking it out or erasing it. It means the sentence isn't true, doesn't exist anymore. For complex sentences, at least one element of the sentence needs to be lost or become obsolete. It can be an object, a person, part of something, a feeling, a value, a belief... The player must say how it's linked to the conflict which just happened and how it is a loss or a sacrifice for her character. It's a total loss, reversible only with difficulty (to cancel a sacrifice should be the objective of a new conflict) which compromises the fulfillment of the character's objectives, or even their justification. **If all the character's sentences are sacrificed, the character is eliminated**.

For each die of power received, the player writes a sentence of power. The first sentence of power of the victorious side must describe how the objective is reached. Additional sentences of power describe the positive consequences of this victory. The sentence must show the advantages a character directly benefits from, in the form of a new motivation or a new resource, for instance.

For each die of suffering received, the player writes a sentence of suffering. If the player's side won the conflict, sentences of suffering describe the sacrifices leading to this victory, the collateral damage or unfavorable consequences stemming from it. If her side lost, the first sentence of suffering

describes how the objective wasn't reached and the next ones describe the unfavorable consequences of this failure. **The sentence must show the damages directly suffered by her character**, as a new physical, mental or moral handicap, or as a lost or damaged motivation or resource, for instance. She can't use a die of suffering to write that another character is suffering. However, if another character was described enduring a tragedy, she can write about how this event affects her character. She can say the suffering is applied to an extra (up to his death) as long as this extra was described as someone close and as long as his suffering affects her character, because he was attached to him or because he considered him a resource. It's hard to resorb a handicap linked to a sentence of suffering: this should be the objective of a new conflict.

If a player with no character in play receives dice of suffering or power, she immediately writes her creation sentence, then writes the sentences of power or suffering linked to the dice she received.

Writing sentences, example: *After the conflict between Parsifal and Lise, Parsifal has reached his objective: he has seduced Queen Fern. His player is the active one, he writes his sentences first. He happens to have four dice of sacrifice, so he sacrifices his four sentences. He's out! Parsifal's player describes how his character is so happy to have won Queen Fern's love... that he dies.*
Ambrose has gained one die of power. He rerolls the die and gets the theme of Love. Ambrose wants to write that his help, always renewed, made him win Lise's love. Since this concerns Lise, he asks her player for permission and she gives it to him. He writes My unconditional support paid off: Lise loves me.
Lise rerolls her die of power and gets the theme of Society. She says that Queen Fern wasn't seduced but that she acknowledges Lise's talents as a poet (she doesn't know the poem was dictated by Clovis). She writes I was named Great Poet of the Fern Kingdom. *She rerolls her die of suffering and gets the theme of Drives. Her defeat has wounded her pride. She writes* I'll use my role of Great Poet to get Queen Fern's esteem.
Clovis's player rerolls his two dice of suffering and gets the themes of Nature and Flesh. For his suffering of Nature, he describes how the most majestic Fern-Tree of the kingdom turned hideous when Lise told her poem. When poems of centuries past are freed, they devour the little positive egregore kept in plants. He writes Reciting the poems turns Fern Kingdom ugly. *The problem is that he knows Lise will ask him for new ones... For his suffering of Flesh, he writes* My betrayal's guilt gives me a stomachache.

If a player accepts dice while her character is eliminated or not yet created, she uses these dice to immediately create her first or new character (one creation sentence, as many sentences as the eliminated character had non-sacrificed sentences, and as many power and/or suffering sentences as dice received).

If a character has reached a total of twelve non-sacrificed sentences and thus fulfills his destiny, his player can keep on receiving dice, which will be immediately used to create a new character (one creation sentence and as many sentences as excess dice received).

Once a conflict is over, the active player can describe what happens. She should keep her description short and to a minimum because if the other players disagree with what she's saying, they can only negotiate within the fiction and not counter her say with a duel conflict. The active player has the last word on the narration but shouldn't exploit it. When she's finished, she announces the end of her turn.

***Carte Blanche*:** The Confidant describes what happens around the character once the conflict is over, and announces the end of the turn.